

Garage Magazine

## Our Cartoonist Went to Chelsea and All We Got Were these Brilliant Cartoons

Last Thursday was back-to-school night for the New York art world. Liana Finck braved the amped-up crowds and calescent galleries to catch up with an assembly of old stagers and gussied-up new kids.

By Liana Finck

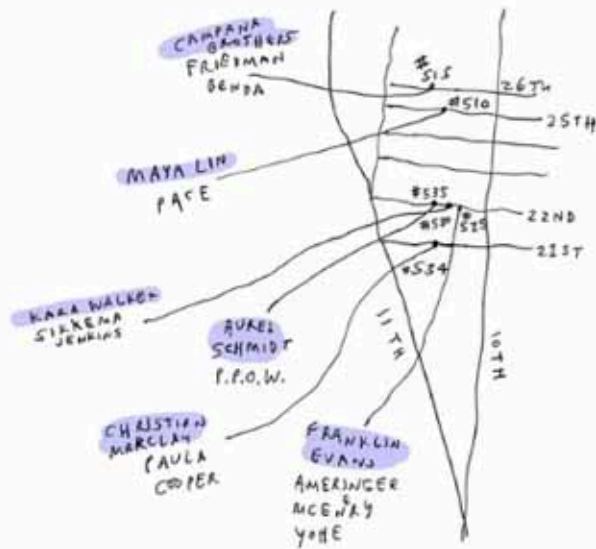
September 13, 2017

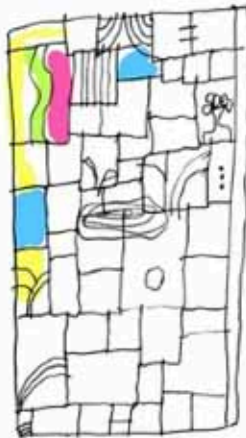
GARAGE is a print and digital universe spanning the worlds of art, fashion, design, and culture. Our launch on VICE.com is coming soon , but until then, we're publishing original stories, essays, videos, and more to give you a taste of what's to come. Every year, we swear we'll stay away; every year we get sucked back in. Attendance at fall's first batch of exhibition openings in Chelsea remains a mandatory annual ritual, an instant and total immersion in the professionalized art world that's equal parts party and purgatory. We sent cartoonist Liana Finck to "Super Thursday" armed with nothing more than a smartphone and her wits. Below, Finck's sketches from the evening.



# GALLERY OPENINGS

SEPTEMBER 7th





↑  
WONDERFUL

A CONVERSATION I HAD AT FRANKLIN  
EVANS (AMERINGER MCENERY Y+HE)  
IN WHICH I WAS A BITCH.

((TIME TO GO HOME.))



PEOPLE OF INTEREST SEEN ON THE WAY TO GALLERIES:



ANNNOYING OR TROUBLED MAY  
USING WHEELCHAIR WRONG



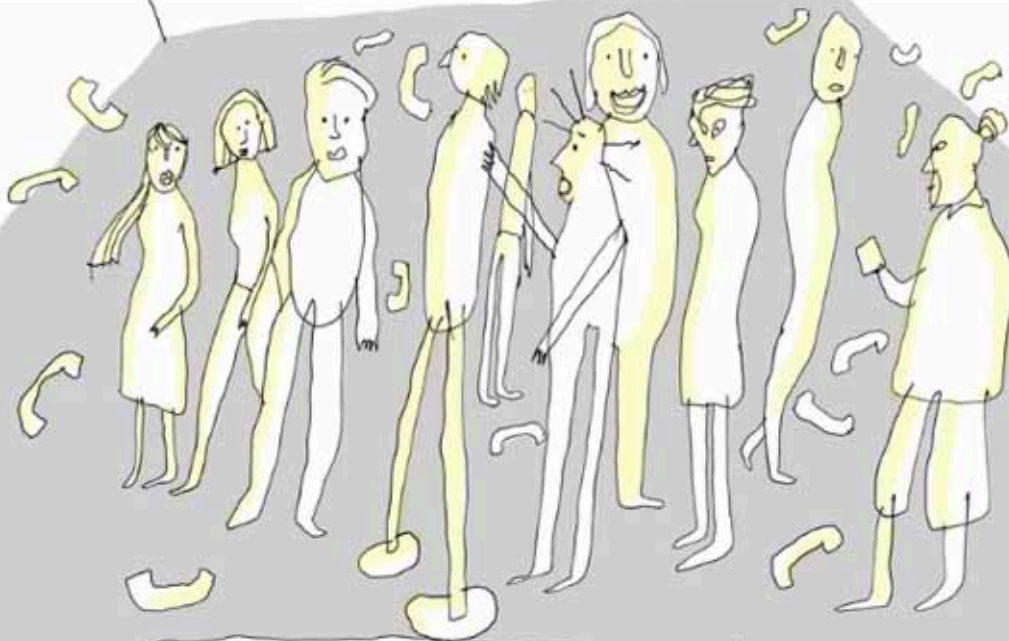
TWO WOMEN  
DRESSED LIKE THE  
TRIPLETS OF BELLEVILLE

CHRISTIAN MARCLAY: THOMAS

PAULA COOPER GALLERY, 6:05 PM



((THIS DRAWING IS ABOUT COMMUNICATION.)))



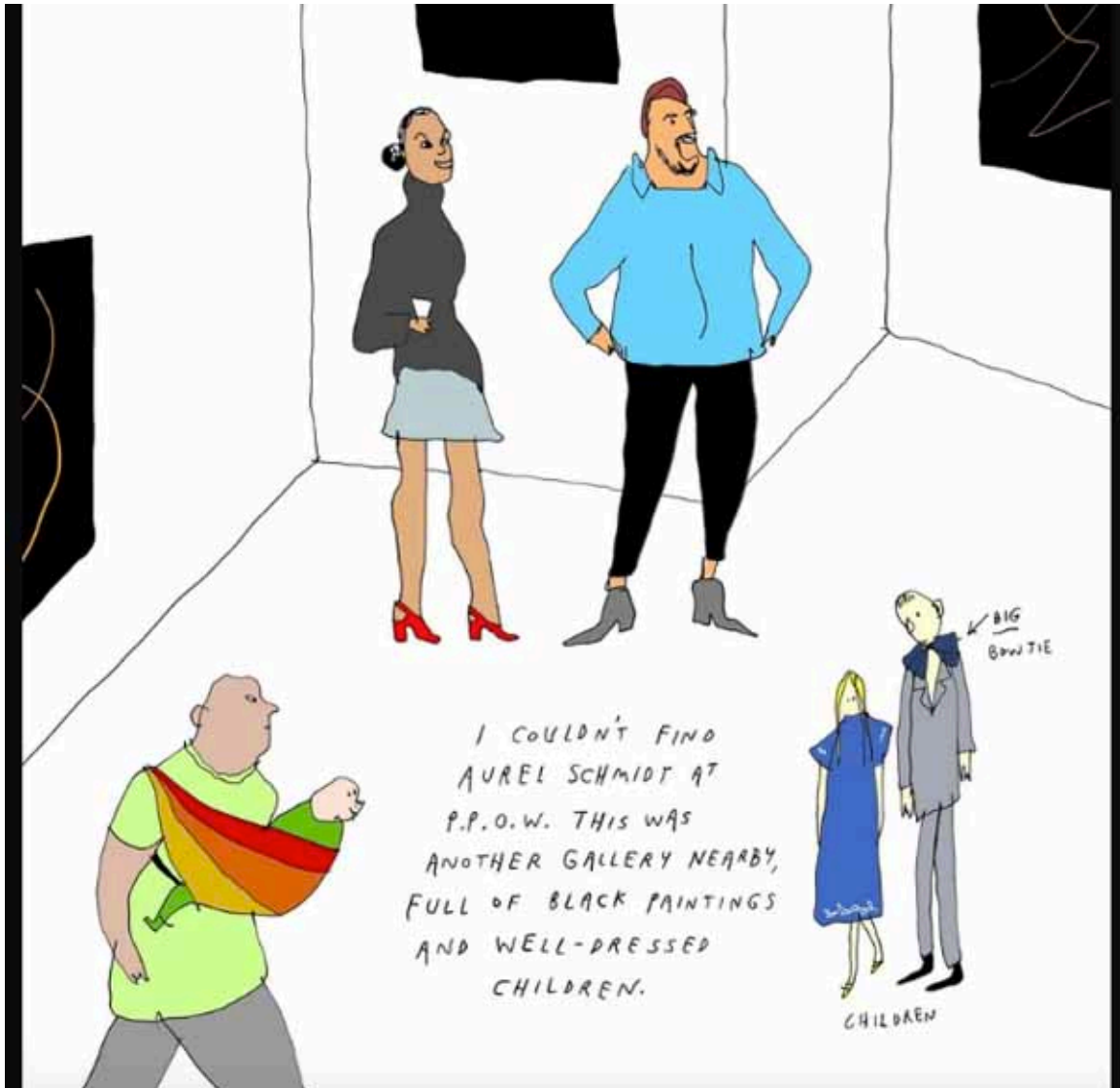
ANOTHER ROOM/THE SAME GALLERY

6:15 PM

PEOPLE TALKING QUIETLY & URGENTLY  
ON THE EDGE OF A ROOM STREWN WITH PLASTER PHONE  
RECEIVERS. THE LIGHTING IN HERE IS CALM AND NICE,  
AND THE SCENE REMINDS ME OF FELLINI'S  $B\frac{1}{2}$ , ESPECIALLY  
THE WAY EVERYONE KIND OF STARES AT ME IN A GASPING,  
FEARFUL SORT OF WAY AS THEY WALK OUT THE DOOR.

(AM I IN THE WAY?)

AND THE STRANGE QUIET.





AND THESE CHARMING PORCELAIN THINGS,

BY MAGDALENA SURREZ FAIMKES AT  
KAUFMANN REIETTO



A CUP WITH  
A HAT ON



A PLATE

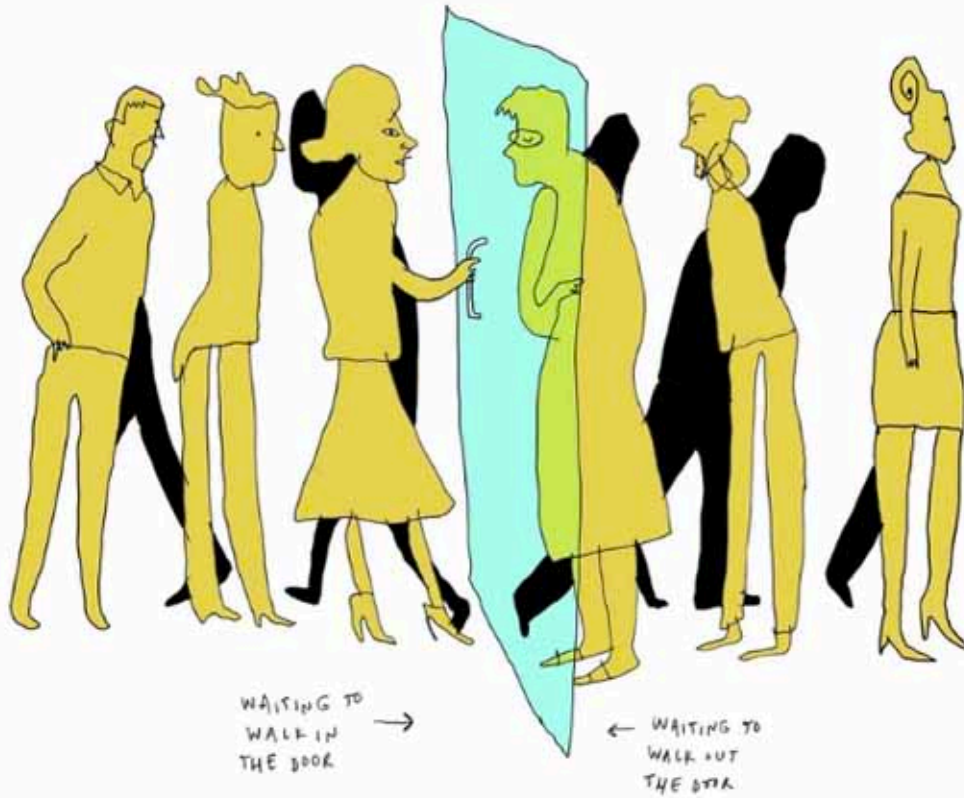


ANOTHER CUP





PEOPLE WAITING TO LEAVE AND ENTER THE  
KARA WALKER SHOW AT SIKKEMA JENKINS.



A VERY INTENSE PAINTING BEHIND A VERY AMPED-UP CROWD.



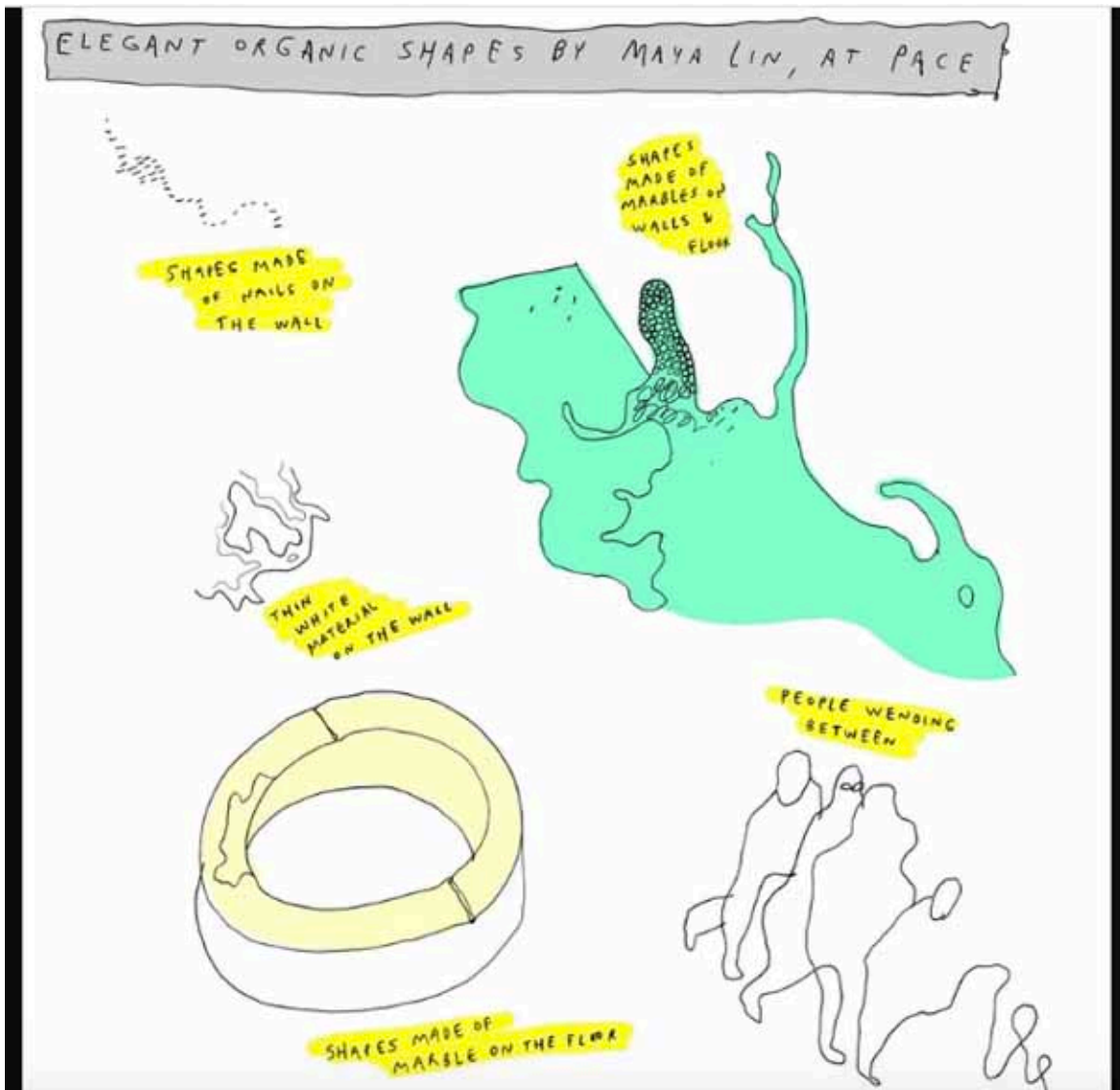
PALATE CLEANSER:

Wow



A MAN PHOTOGRAPHING GARBAGE BAGS  
OUTSIDE. BIG SMILE ON FACE. DOG.





Liana Finck's cartoons appear regularly in The New Yorker, The Awl, Catapult, and on her Instagram. Her graphic novel, A Bintel Brief, was published by Ecco Press in 2014.





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Write a

## Brian D.

JACKSON HEIGHTS, NY



64 Friends



107 Reviews



14 Photos

Elite 2014 '13 [What is Yelp Elite?](#)

"it's funny because it's true"



### Reviews

Sort by: **Date**

All Locations

All Categories



**Ameringer Mcenery Yohe**

Art Galleries

525 W 22nd St

New York, NY 10011



6/13/2014



First to Review

Franklin Evans' show here is called paintingassupermodel which could mean painting gets photographed, looked at, admired, airbrushed, photoshopped, has its pores removed and so on. But painting here is still a mess: thick, complex, riddled with rough textures, covered with masking tape and confused with print. When it's photographed it's distorted, stretched into wallpaper, blown up too big so the pixels show, or the editing tools otherwise show in ways that aren't pretty. But maybe I'll never understand what Franklin Evans was thinking when he chose this title for this epic installation and that's ok, the title doesn't really matter anyway. What I liked about it was how it shook up perceptions of two-dimensional space, creating a variety of ways of looking at and relating to images on a wall, by mixing prints and collage and painting, inverting one through the other and mashing them all up. It's a fun journey through the artist's process of looking at paintings and making them, with some references to data and web pages and excel spreadsheets in the form of wallpaper that reminds you of computers and offices and networks and markets, the numerical atmosphere that art is made in and exhibitions are organized in, but not in a way that's boringly archival or demands calculating examination on the viewer's part. As I approached the desk to check out the press release a man behind it, barrel-chested in a pink oxford shirt, said "hey how's it going" in a gruff but amicable way that made me feel welcomed.

Was this review ...?



Useful 2



Funny



Cool 1



### Brian's Profile



Profile Overview



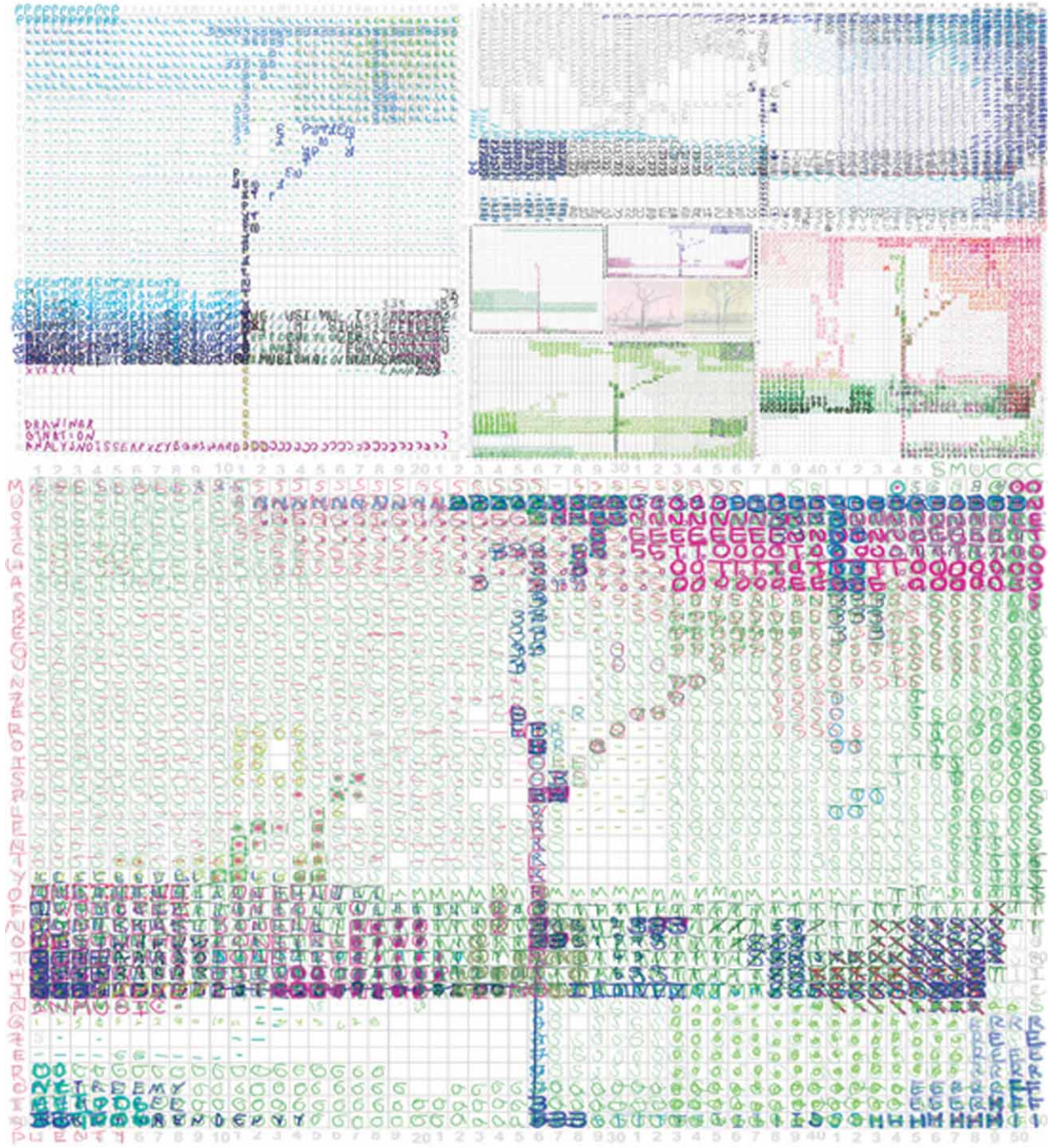
Friends



# BOMB

BOMB Specific by Franklin Evans

April 1, 2010





The image of a lone tree in a desolate landscape, which I saw in a printed photograph, has become a recurring motif in my work, including my recent exhibition 2008 / 2009 < 2009 / 2010 at Sue Scott Gallery, where the image in different forms populated the walls and floors of the installation. Here I have transposed the image and interpreted it again in multiple ways by using grid-based drawing with a pen and stylus pad in Photoshop, a digital method that allows me to retain an important aspect of my work, the mark of my hand, in each of the cells in the drawing. The text in the centerfold is the first song of the libretto for a new cantata by Paul David Young (composed by Raymond J. Lustig), which will be performed by the Metropolis Ensemble in New York in their 2010–11 season. I often have words swimming around 3-D in my head while I'm working and I incorporate them into my art. The parallel of Paul's text to this piece is an example of the temporary coalescing of ideas that is central to the fluid artmaking process.

—Franklin Evans

